

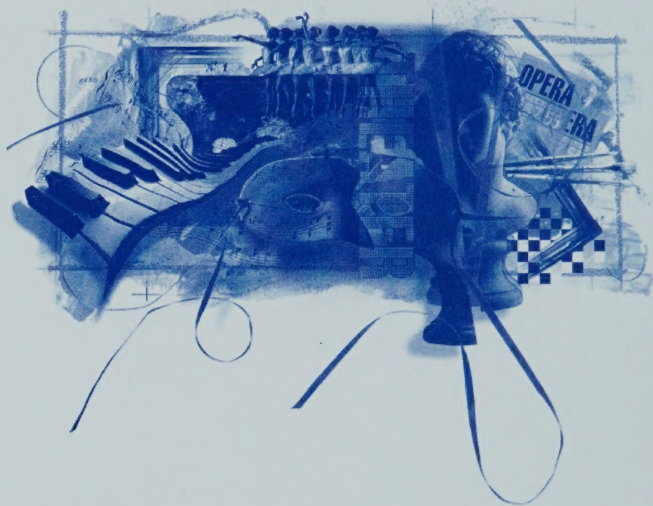
2001-2002
Season

Grant Llewellyn
Music Director

Christopher Hogwood
Conductor Laureate

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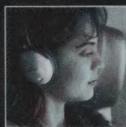
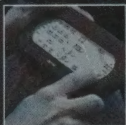
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— Rich Warren

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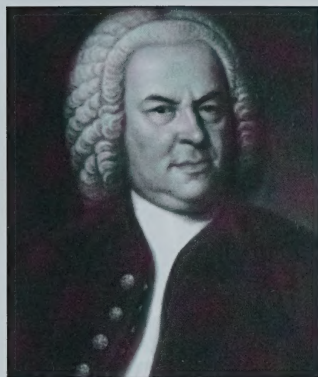
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Rich Warren, Chicago Tribune, 6/1/90.

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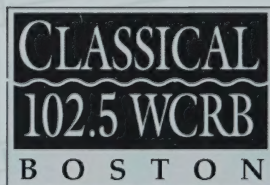
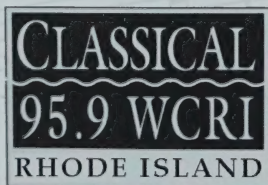


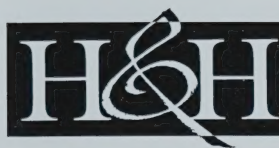
J. S. Bach

Ancient and Modern

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New England's Classical Trio





HANDEL & HAYDN SOCIETY
GRANT LLEWELLYN, *MUSIC DIRECTOR*
CHRISTOPHER HOGWOOD, *CONDUCTOR LAUREATE*

ONE HUNDRED EIGHTY-SEVENTH SEASON • 2001–2002

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HANDEL & HAYDN SOCIETY
GRANT LLEWELLYN, *MUSIC DIRECTOR*
CHRISTOPHER HOGWOOD, *CONDUCTOR LAUREATE*

2001–2002 SEASON

Friday, February 22 at 8:00 p.m.
New England Conservatory's Jordan Hall
Sunday, February 24 at 3:00 p.m.
Old South Church, Boston

Grant Llewellyn, *conductor*

Motet "Komm, Jesu, komm," BWV 229

Johann Sebastian Bach
[1685-1750]

Bach Measures

Harrison Birtwistle
[b. 1934]

"Nun komm' der Heiden Heiland," BWV 599
"Ich ruf zu dir, Herr Jesu Christ," BWV 639
"Herr Gott, nun schließ den Himmel auf," BWV 617
"Christe, du Lamm Gottes," BWV 619
"Erstanden ist der heil'ge Christ," BWV 628
"In dir ist Freude," BWV 615
"O Mensch, beweine dein' Sünde groß," BWV 622
"Durch Adam's Fall ist ganz verderbt," BWV 637

–INTERMISSION–

Partita No. 1 in B-Flat Major, BWV 825

J.S. Bach

Präludium
Allemande
Corrente
Sarabande
Menuet I
Menuet II
Gigue

John Finney, *harpsichord*

Partita-Pastorale, after J.S.B.

Steven Stucky
[b. 1949]

Motet "Jesu, meine Freude," BWV 227

J.S. Bach

The program runs for approximately two hours

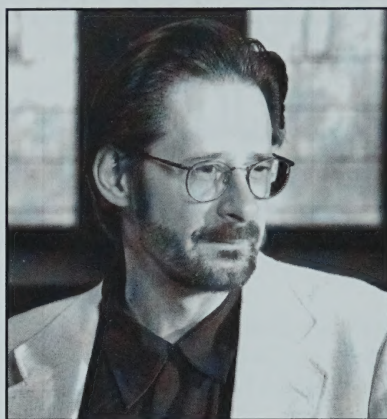
The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

H&H Program Notes

COMPOSERS IN DIALOGUE

FOR much of Western musical history, as in many non-Western cultures, the re-use of material by earlier composers was central to the maintenance of a sense of continuity and tradition between generations of musicians. From the early development of sacred and secular genres out of prescribed chant formulas, the cycle of renewal and regeneration has been fuelled by paraphrase, imitation, emulation, quotation, and allusion. Only since the mid-eighteenth century has a preoccupation with originality, inspiration, and invention made a sense of commonality of material, not only musical but also literary, artistic, and scientific, seem unnatural. Increasingly, this culture of originality has been enshrined in legal structures, with concepts of ownership, property, and authority supported by an ever more complex, and more global, system of commercial mechanisms such as copyright and patenting. In this new context, the re-use of material gradually became more self-conscious, its effect ever more clearly marked with significance.

Styles of re-use from the eighteenth to the twentieth centuries have ranged across a spectrum from simple arrangement in line with contemporary tastes to virtual obliterations of the model. Mozart's version



Steven Stucky

of Handel's *Messiah*, and orchestrations of Bach by, for example, Schoenberg, Webern, and Stravinsky, do little more, even nothing more, than shine the light of contemporary sonorities and idioms on their models. More thorough reworkings, such as Stravinsky's borrowing from Pergolesi in his ballet *Pulcinella*, function as part homage, part critique, and part

dialogue. In more extreme appropriations, the twentieth-century composer appears locked in a desperate Oedipal struggle for independence from the influence of the artistic father.

Stucky and Birtwistle in dialogue with Bach

Steven Stucky's *Partita-pastorale after J.S.B.*, commissioned by the BBC in London as part of its year 2000 Bach celebration, is, as he himself describes it, "a kind of daydream about Bach." Its basic shape is provided by an orchestrated performance of the first movement of Bach's B-Flat Major keyboard partita, though this is transformed through interruptions and ever-changing transpositions. The interruptions are themselves based on fragments of other keyboard works by Bach, as remembered by Stucky: the Goldberg variations, the Italian concerto, the French suites, and the *Well-tempered Clavier*.

Harrison Birtwistle's engagement with music from the past is complex. Some elements of his modernist aesthetic, such as his obsession with ritual and his systematic avoidance of narrative, seem to suggest an almost medieval conception of music as the pale earthly reflection of a heavenly music of the spheres. At times, he has engaged in a serious negotiation with his musical inheritance, reworking music by, for example, Machaut and Ockeghem. His interest in Bach's music, especially the chorales, surfaces periodically in his works, with chorales featuring in many, and Bach's own chorales in a few.

In *Bach Measures*, commissioned for a collaboration with the choreographer Richard Alston at London's 1996 South Bank festival "Secret Theatres," Birtwistle revisits eight of Bach's own elaborate meditations on chorale tunes, the chorale preludes from his *Orgelbüchlein*. In general, Birtwistle's reworkings of these chorale preludes involve the use of his thirteen instruments to examine and re-envision the colors of Bach's originals, clarifying lines and exposing structural skeletons. On occasion, though, Birtwistle's own voice is more disruptive, and in the first performance only, he overlayed his version with a parallel performance of Bach's original compositions using a sound sampled from a mechanical-action organ of the type that Bach would have known.

Bach in dialogue with Bach

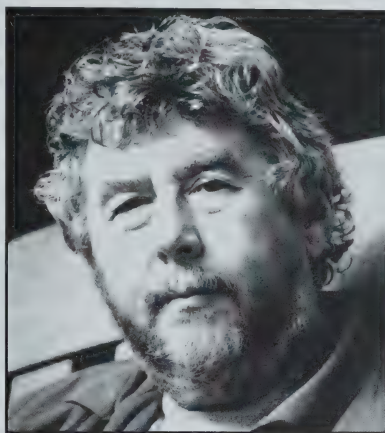
The composer to make the most extensive use of Bach's musical material was

Bach himself. His recasting of his own music for a new context was entirely practical in a life overflowing with demands for music. Often he used the occasion of a recycling to continue his exploration of the musical ideas, to delve yet again and yet deeper into the

wealth of potential that his own material provides. Even the motet "Jesu meine Freude," (possibly, though by no means certainly, written for a funeral service soon after Bach's arrival in Leipzig for his twenty-seven-year tenure as Cantor at the church of St. Thomas) may well have been assembled from earlier material that no longer survives, suitably reworked for its new setting. If so, Bach's

complex structural plan is all the more impressive. According to this plan, his varied treatments of chorale verses alternate with settings of quotations from the biblical book of Romans in a quasi-symmetrical design hinging on a central fugue.

Bach's own relationship to his musical inheritance, and even to his immediate, and changing, musical environment, was itself multi-faceted and involved. On the one hand, his development of earlier musical genres and styles to a level of extreme compositional virtuosity permeates his entire output. On the other hand, more progressive elements in Bach's style often reveal his concern with the latest international developments, even if his approach in general eschews the overt engagement with a modern, and more immediately appealing, "galante" aesthetic of contemporaries such as Telemann and Handel. Of all his works, it is perhaps his motets that are most clearly indebted to seventeenth-century models; yet even here, Bach's characteristic vocal



Harrison Birtwistle

idiom generates a rich variety, and at times a forward-looking sonority. Only a few examples of the many motets for single choir (such as "Jesu meine Freude"), double choir (a particularly common formation in the tradition in which Bach grew up, and his choice

for "Komm, Jesu, komm,"), and multiple choirs that Bach is supposed to have written, have survived. These would have been used as introits for a church service, possibly a burial service, to be performed immediately after the organ prelude.

Bach's use of a more up-to-date stylistic palette for the first keyboard partita was perhaps influenced by his decision to publish it at his own financial risk. This was quite a new undertaking by Bach, none of whose music had yet appeared in print. The

commercial venture must, though, have met with some success: the work was joined by

five more partitas to appear as the first in a series of four published volumes, the *Clavier-Übungen*, a mighty monument to the full range of his art as a composer for, and performer at, the

keyboard, extending far beyond that of any of his predecessors, his contemporaries, or even his successors.

© Brian Brooks 2002

British violinist and musicologist Brian Brooks is the newly appointed Christopher Hogwood Research Fellow at the Handel & Haydn Society. You can hear his recent recording of the Bach Sonatas and Partitas for solo violin on the Arts label, and you will soon be able to read his Cornell University doctoral dissertation on the early history of the violin as a solo instrument in Germany.

WHAT DID BACH MEAN BY "MOTET"?

The term motet has a long history from the thirteenth to the eighteenth centuries, and at times was the preferred designation for the most important genres of polyphonic music. However, since it has been used by composers and theorists alike for a highly diverse range of pieces, it would be a mistake to assume that there are stable characteristics that transcend narrowly defined boundaries of time and place, or that it is possible to trace a meaningful history of a genre called "the motet." Bach's own understanding of the word embraces German seventeenth- and early eighteenth-century usage in terms of performance context, style, text, and performing forces. Contemporary German definitions, though at times contradictory, all suggest: 1) that motets were sacred compositions; 2) that their texts were biblical or from chorales; 3) that their style

was based largely on a rather old-fashioned use of counterpoint and imitation, with contrasting themes and motives to match the individual lines of the text; and 4) that they were to be sung without instruments, except for the basso continuo, or with instruments reinforcing the voices. While these characteristics in general hold good for Bach's motets, Bach on occasion used the term motet for works that transgressed all of these restrictions. The text of "Komm, Jesu, komm," for example, is neither biblical nor from a chorale, though it resembles a chorale text in its form and incorporates biblical material. In particular, the musical language of Bach's motets was often considerably less narrowly circumscribed than contemporary descriptions of the motet suggest.

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H&H Artist Profiles

Grant Llewellyn, Conductor



2001–2002 marks Grant Llewellyn's inaugural season as Music Director of the Handel & Haydn Society. One of a new generation of exciting young conductors, Grant Llewellyn won a prestigious Conducting Fellowship at the Tanglewood Music Center in 1985, where he worked with Leonard Bernstein, Seiji Ozawa, Kurt Masur, and Andre Previn. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. He has appeared as guest conductor with orchestras throughout the

world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, SWR Radio-Sinfonieorchester Stuttgart, the Trondheim Symphony Orchestra, and such major British orchestras as the Hallé, Royal Scottish National Orchestra, and Royal Liverpool Philharmonic Orchestra. Also in demand as a conductor of opera, his recent projects have included his debut with the English National Opera conducting *The Magic Flute* in 2000, *Dido and Aeneas* at Spoleto USA, and performances of Handel's *Radamisto* with the Opera Theatre of St. Louis. Over the next two seasons, Grant Llewellyn will debut with no fewer than six U.S. orchestras, including the Houston Symphony Orchestra and the St. Paul Chamber Orchestra. Regular appearances with the BBC National Orchestra of Wales bring Mr. Llewellyn back home to his family in Dinas Powys, near Cardiff, Wales. Grant Llewellyn first conducted H&H in April, 1999 in a program featuring English and Italian madrigals.

H&H ORCHESTRA

VIOLIN I

Daniel Stepner, *concertmaster*
Joan & Remsen Kinne Chair

VIOLIN II

Linda Quan
Dr. Lee Bradley III Chair

VIOLA

David Miller
*Chair funded in memory
of Estah & Robert Yens*

CELLO

Myron Lutzke
*Candace & William
Achtmeyer Chair*

BASS

Michael Willens
Amelia Peabody Chair

FLUTE

Christopher Krueger

OBOE/ENGLISH HORN

Marc Schachman
*Chair funded in part by
Dr. Michael Fisher Sandler*

CLARINET/

BASS CLARINET

Katherine Matasy

BASSOON/

CONTRABASSOON

Andrew Schwartz

HORN

Richard Menaul
Grace & John Neises Chair

TRUMPET

Bruce Hall

BASS TROMBONE

Robert Couture

PERCUSSION

John Grimes

PIANO/ ORGAN

John Finney

H&H CHORUS

John Finney, *Chorusmaster*
The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey
 Roberta Anderson
 Janice Giampa
 Sharon Kelley
 Shannon Larkin
 Jill Malin
 Kathryn Mueller
 Kristen Watson

ALTO

Katharine Emory
 Susan Byers Paxson
 Deborah Rentz-Moore
 Susan Thomas

TENOR

Gerald Thomas Gray
 Stuart M. Grey

Murray Kidd
 Randy McGee

BASS

Jonathan Barnhart
 Peter Gibson
 Herman Hildebrand
 Mark McSweeney

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Sir Harrison Birtwistle, *Composer*

Sir Harrison Birtwistle studied clarinet and composition at the Royal Manchester College of Music. In 1965 he sold his clarinets to devote all his efforts to composition. The music of Birtwistle has attracted conductors including Pierre Boulez, Elgar Howarth, Oliver Knussen, Sir Simon Rattle, Christoph von Dohnányi, and Daniel Barenboim. He has received commissions from leading performing organizations, and his music has been featured in major festivals and concert series, including the BBC Proms, Salzburg Festival, Wien Modern, and the Konzerthaus in Vienna. Birtwistle has received many honors, including the Chevalier des Arts et des Lettres in 1986, a British knighthood in 1988, and a British Companion of Honour in 2001. He is currently Director of Composition at the Royal College of Music in London, the Henry Purcell Professor of Composition at King's College, London, and Composer-in-Residence with the London Philharmonic Orchestra at the South Bank Centre. Recordings of Birtwistle's music are available on the Decca, Philips, and Deutsche Grammophon labels among others.

Steven Stucky, *Composer*

Steven Stucky is widely recognized as one of the leading American composers of his generation. He has written commissioned works for the Chicago, St. Louis, Cincinnati, and Baltimore Symphonies, for the Philadelphia and Minnesota Orchestras, for the Los Angeles Philharmonic, and for Chanticleer, the Boston Musica Viva, and the Koussevitzky Foundation. The Carnegie Hall Corporation commissioned his orchestral work *Angelus* to open its 1990 Centennial Season celebration. In addition to composing, Mr. Stucky is active as a conductor, writer, lecturer, and teacher, and he is a frequent guest composer on college campuses throughout the United States. Mr. Stucky won the ASCAP Deems Taylor Prize for his 1981 book *Lutoslawski and His Music*. Among his other honors are a Guggenheim Fellowship in 1986 and a Bogliasco Fellowship in 1997. Mr. Stucky has served on the faculty of Cornell University since 1980, chairing the Music Department there from 1992 to 1997. He has worked with the Los Angeles Philharmonic since 1988 as Composer-in-Residence and New Music Advisor.

J.S. Bach: "Komm, Jesu, komm," BWV 229

Komm, Jesu, komm, mein leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Friede;
der saure Weg wird mir zu schwer!
Komm, ich will mich dir ergeben;
du bist der rechte Weg,
die Wahrheit und das Leben.

Drum schließ ich mich in deine Hände
und sage, Welt, zu gute Nacht!
Eilt gleich mein Lebenslauf zu ende,
ist doch der Geistwohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

J.S. Bach: "Jesu, meine Freude," BWV 227

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier,
ach wie lang, ach lange
ist dem Herzen bange,
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebers werden.

Es ist nun nichts Verdammliches an denen, die
in Christo Jesu sind, die nicht nach dem
Fleische wandeln, sondern nach dem Geist.

Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Laß den Satan wittern,
laß den Feind erbittern,
mir steht Jesus bei.
Ob es jetzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Denn das Gesetz des Geistes, der da lebendig
machet in Christo Jesu, hat mich frei gemacht
von dem Gesetz der Sünde und des Todes.

Trotz dem alten Drachen,
Trotz des Todes Rachen,

*Come, Jesus, come, My flesh is weary,
My strength doth fade e'er more and more,
For now I yearn to reach thy stillness;
This bitter path doth me oppress!
Come, myself to thee I'll offer;
Thou art the proper way,
the true way and the true life.*

*Thus to thy hands myself committing,
I say, O world, to thee "Good night!"
Though haste my life its course to finish,
Yet is my soul now well prepared.
It shall beside its maker hover,
For Jesus is and bides
The proper path to true life.*

*Jesu, my true pleasure,
Of my heart the pasture,
Jesu, my delight,
Ah how long, how long now
Is my heart made anxious
As it longs for thee!
God's true lamb, my bridegroom thou,
More than thee to me on earth now
Shall nought be more treasured.*

*There is now nought of condemnation in them
who in Jesus Christ abide, walking not in flesh's
error, but the Spirit's call.*

*Under thy protection
Am I from the tempests
Of all foes set free.
Let then Satan bluster,
Let the foe grow bitter,
By me Jesus stands!
Though it now soon crack and flash,
Though soon sin and hell strike terror,
Jesus me will shelter.*

*Because the law of Spirit, who is the giver of life
within Christ Jesus, hath now set me free from
that, the law of error and of dying.*

*'Spite the ancient serpent,
'Spite the jaws of dying,*

(Please, turn page quietly.)

Trotz der Furcht darzu!
Tobe, Welt, und springe
ich steh hier und singe
in gar sicherer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
ob sie noch so brummen.

Ihr aber seid nicht fleischlich, sondern geistlich,
so anders Gottes Geist in euch wohnt. Wer
aber Christi Geist nicht hat, der ist nicht sein.

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eiden Ehren,
ich mag euch nicht hören,
bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muß leiden,
nicht von Jesu scheiden.

So aber Christus in euch ist, so ist der Leib zwar
tot um der Sünde willen; der Geist aber ist das
Leben um der Gerechtigkeit willen.

Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefällt du nicht!
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.

So nun der Geist des, der Jesum von den Toten
auferwecket hat, in euch wohnt, so wird auch
derselbige, der Christum von den Toten
auferwecket hat, eure sterbliche Leiber lebendig
machen, um des willen, daß sein Geist in euch
wohnet.

Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
muß auch ihr Betrüben
lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

*'Spite the fear they bring!
Tremble, world, with leaping;
I'll stand here with singing
In most sure repose.
God's great might holds me in awe;
Earth and chasm shall grow silent,
Though they yet so rumble.*

*Ye are, though, in the flesh not, but in Spirit, if
truly God's Spirit in you dwelleth. But who
Christ's Spirit doth not have is not of him.*

*Off with other treasures!
Thou art my sole pleasure,
Jesus, my desire!
Off, ye empty honors,
I refuse to heed you,
May I know you not!
Woe, distress, cross, scorn and death
Shall now, though I much must suffer,
Not from Jesus take me.*

*If, though, now Christ doth dwell in you, although
the flesh is dead by its sin's corruption, the Spirit
still yet is living because of goodness and justice.*

*Now good night, O creature
Which the world doth favor,
Thou dost please me not.
Now good night, corruption,
Get thee far behind me,
Come no more to light!
Now good night, thou pomp and pride!
Once for all, thou wicked life here,
Now "Good night" I bid thee.*

*If now that Spirit, which Jesus from the dead hath
caused to waken, be in you dwelling, so shall too
that very one, which Christ forth from the dead
hath caused to be awake, unto your mortal bodies
give life immortal, for this reason, that in you
dwells his Spirit.*

*Yield, ye mournful spirits,
For my pleasure's Master,
Jesus, comes to me.
And in those God loveth,
Must as well their sadness
To pure sweetness turn.
Here I've long borne spite and scorn,
But thou bidest e'en in sorrow,
Jesus, my true pleasure.*

H&H Spotlight

AN INTERVIEW WITH GRANT LLEWELLYN

Recently, H&H Director of Marketing and Public Relations, Gregg Sorensen, spoke with Grant Llewellyn about his pairing works by J.S. Bach with contemporary pieces inspired by his music.

GS: *How did you come up with the program "Ancient and Modern?"*

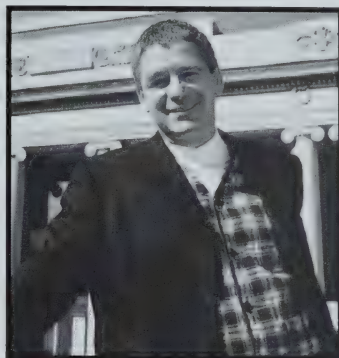
GL: This program, or at least this juxtaposition of different periods of music, is close to what the H&H founders had in mind when they selected "Handel and Haydn" as our name. In 1815, Handel's music was considered 'old' and Haydn's 'new.' [Haydn died in 1809.] I also know from my work with living composers that so many of them, all the greatest ones, have the music of earlier periods as sources of inspiration and direct models. It's rare for 21st century composers to look to the 20th century, or at least the latter half of the 20th century. They would tend to look further back to the 19th and, more commonly I think, the 18th and 17th centuries. Especially in recent times composers are looking further and further back. And so it was an easy leap from my experience with modern composers to try to find repertoire that has specific sources in the Baroque.

GS: *Why did you select Bach motets and specifically, "Komm, Jesu, komm" and "Jesu Meine Freude?"*

GL: First, I wanted something that would structurally provide a foundation for the program. Second, because the contemporary music is based on Bach and is scored for modern instruments, I wanted a choral element to balance the program. The motets

I've always held very close to my heart having conducted them a number of times. I don't think it gets any better than "Komm, Jesu, komm" and "Jesu Meine Freude." If there was any music that I had to choose for some

sort of musical epitaph for my life, I think it would probably be the "Jesu Meine Freude". That has a very personal connection.



Grant Llewellyn

GS: *Audiences often say that they have a hard time listening to music by modern composers. Do you have any suggestions for this program?*

GL: I think that they should avoid trying to score points: "Oh, yes, I can hear that bit of Bach," or "Oh yes, that comes from that and that comes from that." I would like to think that when listening to the Stucky and the Birtwistle, people can actually clear the Bach from their mind. They should recognize where the composer is coming from and try to understand what it is that motivated them about Bach, but then take the music on its own terms. That will be the success or failure of the composer—whether or not they have been able to make the music their own.

GS: *At what pitch will the music be performed?*

GL: The instrumental works by Stucky and Birtwistle will be at 440-modern pitch. For the Bach, the organ and chorus will be at Baroque pitch—415.

H&H *Timeline*

- March 24, 1815:** The Handel & Haydn Society is founded "to promote the love of good music and a better performance of it."
- December 25, 1815:** H&H gives its first public performance at King's Chapel in Boston.
- July 15, 1817:** The Society Chorus is invited to perform for President James Monroe. (President Monroe's March is commissioned for the occasion.)
- December 25, 1818:** First complete American performance of Handel's *Messiah*.
- February 16, 1819:** First complete American performance of Haydn's *The Creation*.
- 1823:** Beethoven is commissioned to compose a work for the Society but dies before taking on the commission.
- August 2, 1826:** The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall – Daniel Webster, orator.
- June 23, 1833:** The Society gives a benefit concert to aid in the completion of the Bunker Hill Monument.
- January 26, 1845:** American premiere of Handel's *Samson*.
- November 15, 1855:** American premiere of Handel's *Solomon*.
- January 1, 1863:** The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, Composer of "Battle Hymn of the Republic," is a member of the chorus) – Ralph Waldo Emerson, orator.
- June 1, 1865:** The Society performs at memorial services for President Lincoln.
- December 10, 1871:** The Society Chorus performs for the Grand Duke Alexis of Russia.
- May 5, 1878:** American premiere of Verdi's *Requiem*.
- April 11, 1879:** First complete American performance of J.S. Bach's *St. Matthew's Passion*.
- May 27, 1883:** The Society gives a benefit concert to aid Russian Jews fleeing czarist oppression.

- October 21, 1900:** First H&H concert in the new Symphony Hall.
- December 18-19, 1927:** The Society Chorus performs with the BSO under Koussevitsky to raise funds for the orchestra's Pension Fund.
- December, 1963:** The Society presents the first complete televised performance of Messiah for National Educational Television.
- March 28, 1965:** World premiere of Randall Thompson's *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.
- 1967:** Thomas Dunn is appointed Music Director of H&H, shifting the focus from solely choral music to a program of early and contemporary choral and instrumental music involving both performing and visual arts.
- 1985:** The H&H Education Program is established to serve young people with limited access to musical performances.
- June 30, 1986:** Christopher Hogwood is appointed Artistic Director, introducing Historically Informed Performances with instruments appropriate to the time period of the piece.
- January, 1988:** Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April 1996:** H&H collaborates with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Festival.
- March 19 & 21, 1999:** H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.
- March 23 & 25, 2001:** The Society presents the modern-day premiere of C.P.E. Bach's *Hymn of Thanks and Friendship*. The work, presumed lost during World War II, was rediscovered in the summer of 1999 in Kiev.
- April 22, 2001:** H&H celebrates Christopher Hogwood's 15 years of outstanding musical leadership in his final concert as Artistic Director. The concert is broadcast live on NPR's "SymphonyCast."
- July 1, 2001:** Grant Llewellyn assumes the role of H&H Music Director as Christopher Hogwood becomes Conductor Laureate.

a welsh welcome:



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2001 - 2002 SEASON

Tavener:

Lamentations and Praises

Fri., Mar. 22 at 8pm- *Sanders Theatre*

Sun., Mar. 24 at 3pm- *Sanders Theatre*

Joseph Jennings, *conductor*

A co-commission by H&H, the New York Metropolitan Museum of Art Concert Series, and Chanticleer. Boston performances co-presented with FleetBoston Celebrity Series.

Members of the H&H Orchestra, together with Chanticleer, the celebrated vocal ensemble based in San Francisco, give the Boston premiere of Sir John Tavener's Lamentations and Praises, based on an Orthodox service for Holy Friday.

Baroque Concertos

Fri., Apr. 5 at 8pm- *NEC's Jordan Hall*

Sun., Apr. 7 at 3pm- *Sanders Theatre*

Grant Llewellyn, *conductor*

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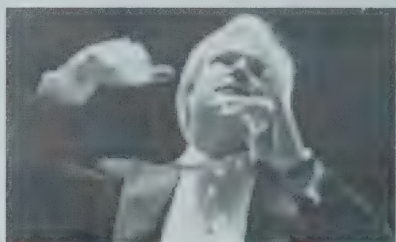
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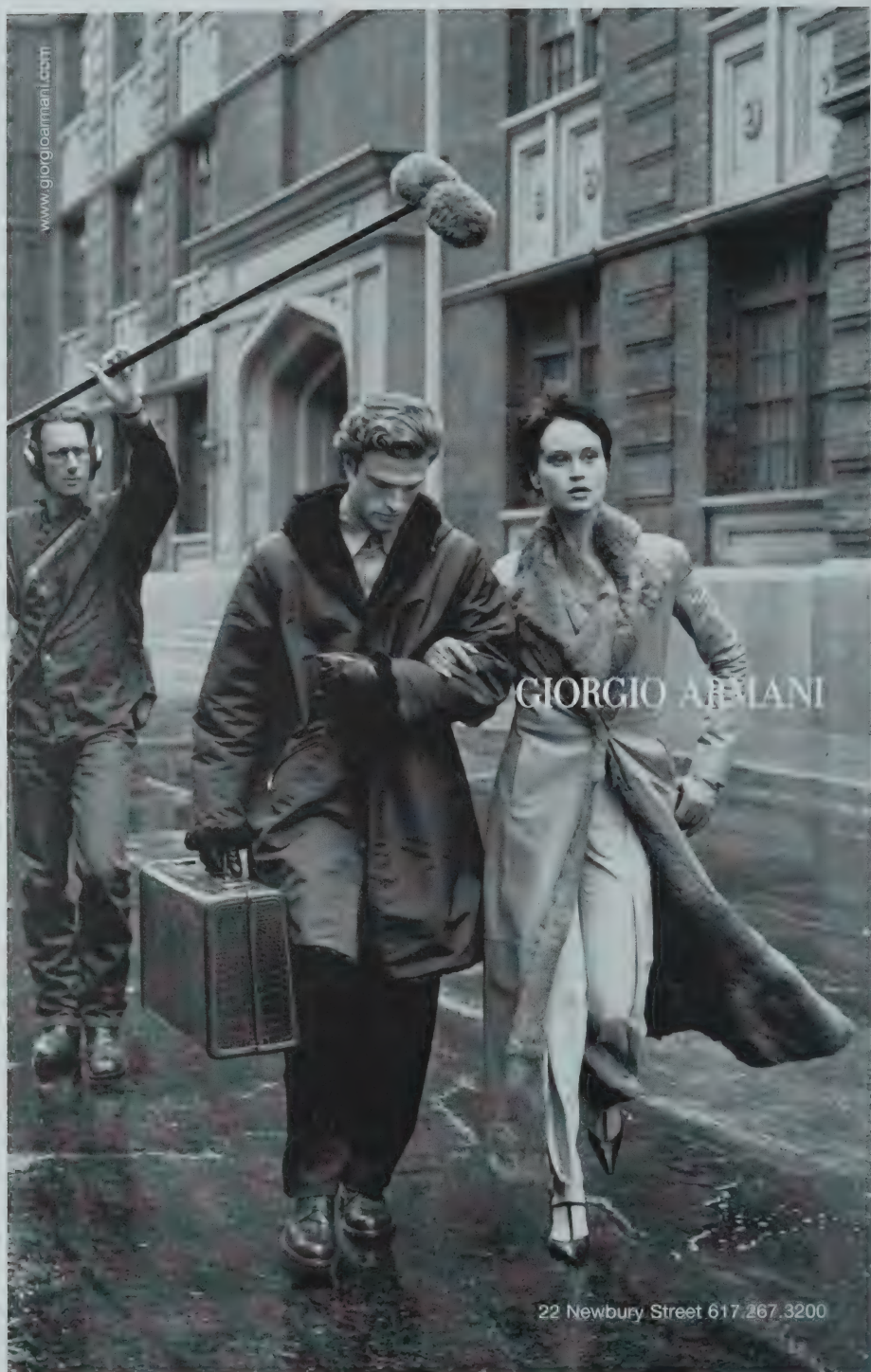
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